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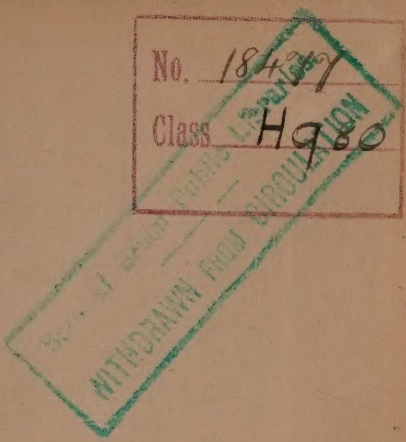


THE RHYTHMIC DANCE BOOK

METROPOLITAN BOOK
PUBLIC

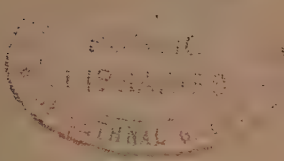
THE DANCE OF TO-MORROW

THE RHYTHMIC DANCE BOOK

BY

MARGARET EINERT

WITH EIGHT ILLUSTRATIONS



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TO

A. T.

GRATEFULLY

PREFACE

THIS book is written in response to numerous requests I have received, both in England and America, for a textbook of my work in which ideas should be conveyed rather than rules formulated. I recognize that the need is felt, because, although there are many works dealing with natural dancing in various forms, the practical combination of movement, music and story which I have developed and venture to submit, differs largely from other schemes, and will, I hope, help teachers to make "Rhythmic Dancing," as I call it, a joy to girls of all ages from one end of Society to the other.

This dancing is devised, firstly, for the sake of physical development; it is associated with good music only, and in performing the work an appreciation of artistic line or contour is encouraged. Creative dancing of this type stimulates individuality and spontaneity

because every action expresses a meaning, making every dance a story in movement.

It is generally recognized to-day that exercise in which one is emotionally interested is doubly beneficial. Modern life demands that there should not be only a sound mind in a sound body, but also a sound emotional nature; and if these three are to work together to give a complete expression of the personality, it is absolutely necessary that they should be trained together.

Of course no one expects that the disciplinary or corrective results which are best obtained from formal gymnastic exercises will ever be supplied by dance movements of any kind, nor do I make any attempt to substitute dances of any type for games or athletic events. Each of these goes to fulfil its own function, but, taught in a sound, healthy, well-balanced manner, Rhythmic Dancing supplies a charming addition to a lesson, as well as real physical benefit; and for these reasons I venture to think that there is a place for it in most of the physical education connected with girls' school life and beyond.

Whether taught as an individual subject by a specially trained teacher, or given for

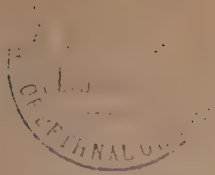
the last ten minutes of a school "drill lesson," Rhythmic Dancing, thoughtfully performed, possesses the element of refreshment; and great results may, I think, be expected from its intelligent teaching.

The pleasures of natural dancing which have attracted children throughout the ages have never been more needed, physically, than now, and with stories to supply the consecutive element of interest, we only need the great link-rhythm, and the kind of music which quickens the artistic sense, for some very fine developing influences to be set in motion.

The effect of such influences on the children is that they idealize the beautiful in daily life; many a shy child might become a creative artist if the elements of song, play, and drama entered her physical education. Also I think all might learn to eliminate much that stunts and dulls, leading more joyous and vitally active lives through realizing the possibilities of self-expression and beauty in their own beings.

MARGARET EINERT.

LIVERPOOL,
March 1921.



CONTENTS

		PAGE
	PREFACE	v
I.	THE DANCE OF TO-MORROW—	
	ITS EVOLUTION	13
	ITS JOYOUS HEALTH	14
	ITS SPIRIT	15
	ITS SUGGESTION	16
	ITS ENJOYMENT	16
	ITS SPONTANEITY	17
	ITS EXAMPLE	18
	ITS POSSIBILITIES	20
	ITS CREATIVE POWER	22
	ITS RHYTHM	22
	ITS UNIVERSALITY	23
	ITS TRIPLE APPEAL	24
II.	RHYTHMIC EXERCISES—	
	OF EXHILARATION	29
	OF TECHNIQUE	31
	OF REPOSE	35
	OF CO-ORDINATION	37

PAGE

III. STORIES IN MOVEMENT—

(1) ON THE SEASHORE . . . 42
(2) NOEL 46
(3) HAYMAKING 51
(4) NIGHT IN A TOYSHOP . . . 56
(5) THE MAGIC FOUNTAIN . . . 60
(6) A GRECIAN FRIEZE . . . 63
(7) THE CAPTIVE BUTTERFLY . . 67
(8) THE WIND AND THE ROSE . . 72
(9) A WOODLAND FANTASY . . . 76

IV. VERSE DANCING—

ITS INTERPRETATIVE VALUE . . 83
AN EXAMPLE: "FAIRY PIPERS" . . 84

V. PLASTIC POSING—

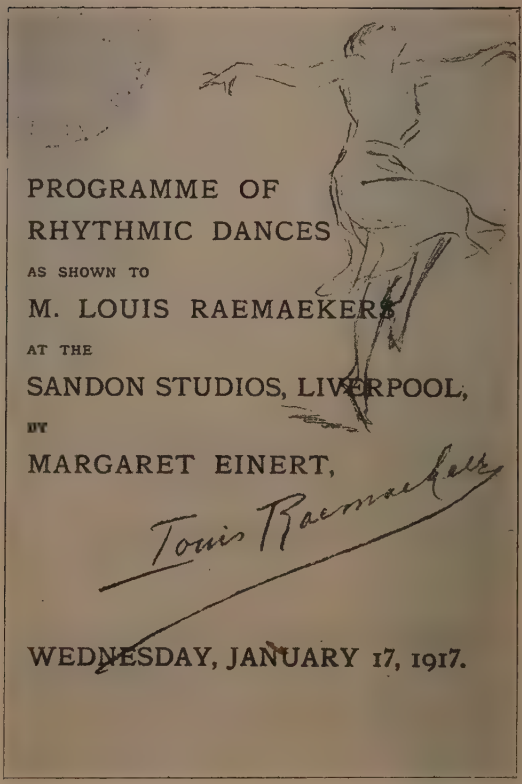
APPRECIATION OF LINE AND CONTOUR . 89
AN EXAMPLE: "FAMOUS STATUARY" . 91

VI. FREEDOM OF MOVEMENT—

SUITABLE CLOTHING FOR THE WORK . 93
THE MAKING OF A GRECIAN TUNIC . 95

LIST OF ILLUSTRATIONS

		FACING PAGE
I.	THE DANCE OF TO-MORROW (*Frontispiece*)	
II.	A PROGRAMME SKETCH	13
III.	RHYTHMIC EXERCISES	29
IV.	ON THE SEASHORE	42
V.	BY THE FOUNTAIN	60
VI.	A PIPER	83
VII.	THE DISCUS THROWER	89
VIII.	PHOTO-STUDY OF MARGARET EINERT (*By Hana Studios, Ltd., London.*)	93



A PROGRAMME SKETCH

THE
RHYTHMIC DANCE BOOK

I.—THE DANCE OF TO-MORROW

Evolution

The new spirit of dancing is "in the air"! I had rather say the free response to music through movement, for the word "dancing" still only conveys to some people ball-room gyrations of dreamless stolidity!

The instinct to give vent to the emotions and to relieve the stress of intense excitement by rhythmical movements of the limbs and body is one of the most primary characteristics of the human race. With the advance of civilization, however, and the consequent improvement in taste, grotesque contortions and ungainly movements, such as the harvest, war, or ritual dance that held early man spellbound and still grip savage peoples, ceased to appeal.

Joyous Health

And now, dancing, in which the youthful-hearted of every age and country have always, and will always, indulge, is coming into its own, for dancing in its broadest, freest, and most rhythmic association with music and story, is no longer looked upon askance, even by those who inherit the Puritan tradition.

Also, no longer do the feet alone dance, but the body, head, and arms, which latter have in themselves such a much wider field of expression than the lower limbs, are all brought into play to express the meaning, while bending, stretching, and the flinging wide of the arms, which must be used to convey expression in its entirety, all contribute greatly to the physical value.

For this reason Rhythmic Dancing is being so actively encouraged by those engaged in the promotion of health, recreation and social welfare generally, that in future millions of young people who join in it will find their pleasures intensified and their emotions heightened through the extra-

ordinary exhilaration it brings both to mind and body. It is rather a question in this age of systems whether we do not rob the children's exercise of much of its joy through clogging the wheels with formalities imposed by a narrow physical outlook, by tradition, or by the mere love of training automata. If we believe that one of the truest aims of physical education is to stimulate circulation, elimination, etc., and to acquire complete control over the limbs, surely rhythmic dancing, especially when done in the open, is one of the finest forms of physical training; if "to be happy is to be well' for a large proportion of children it is undoubtedly the finest.

Spirit

Imagine a fresh green lawn and a fiddler roaming about, playing as he walks, from sheer happiness and love of his art. Imagine then a flock of loose-clad children dotted all about among the flowers and sunshine. As the fiddler comes nearer, deeper and deeper are the waves of music that flow through their consciousness until they free their little

limbs and dance. They do not move to the music, they are moved by it; and in different degrees movement is the natural sequence of music, for the responsive child of Nature as for the poor inert little one, confined within narrow streets and forbidding walls.

Suggestion

This is the time when mentally and physically they are liberated and the rhythm within responds to the rhythm without, that the *story* in movement is wanted. I do not mean a fixed, premeditated, conventional dance, any more than I mean the outcome of an artist's wild fantasy, but the spontaneous idea of such moment as is suggested by the teacher in sympathy with the music, and created and carried out in movement by the child.

Enjoyment

Dancing in its widest sense is, of course, coëval with man himself, and throughout the ages children have danced naturally, not because they were taught, but because they wanted to. Never have there been such

opportunities, however, for all types of girls to dance naturally and spontaneously as a health-giving and happy recreation, as to-day. The greatest encouragement which promoters of rhythmic dancing have had is derived not from what spectators say, but from the fact that while a markedly fresh and wholesome atmosphere pervades the playground or room, the children, of all ages, absolutely love doing it.

Spontaneity

When a child dancing a story sways to the music, natural expression is given to human feelings, thus bringing self-realization; and in letting the human feelings be portrayed by expressive gesture, ordinary everyday positions and actions are influenced, they become gradually better poised and better controlled, and soon develop into movements of grace. The teacher gives the initial suggestion of the story to be danced, according to the music she has chosen, and asks for ideas on the subject. This serves to focus the child's attention, who, expressing her story while swayed by

the rhythm of the music, loses her self-consciousness, because at first she is so busy impersonating something or some one else, while in point of fact she is revealing her own spontaneous idea. The plastic vibrations which music and movement create in her own mind and body absorb her teacher's suggestion, and according to her own temperament, she soon adapts the suggestion and interprets it by gesture as a matter of course.

Example

As an instance, let us assume that the teacher hears Chaminade's charming "Pierrette" and thinks, as I have found several think, "there are waves and storms in that music, and a calm that suggests a sunlit sea." She is not attempting to "interpret" Chaminade, for in dancing one cannot be expected to "interpret" music whose composer meant it to convey abstract mood rather than impressions capable of being acted.

The teacher selects good music, and under the influence of the work of art, produces

the idea, which she and the children then proceed to carry out, as far as possible, in unity with that of the composer. Undoubtedly Pierrette and Pierrot had some sort of storm, and as surely this was followed by intervals of calm, therefore the somewhat parallel suggestion of the seashore comes easily.

The first thing to do is to awaken in her pupils an active response by rhythmic exercises which exhilarate their whole circulatory system, then the teacher says, "Let us dance as though we were on the seashore, what does that suggest to you?" The children at once clamour, Sands! surf! waves! tide! shells! storms! thunder! mermaids! sunshine! seaweed! etc., etc. Sections for dry sand, surf, and deep sea are then chalked on the floor or traced on the grass and the children, sitting down, quietly listen to the music once through. They then proceed to assign the storm and the movements of the waves to the passages which suggest them, and, with a little guidance from the teacher, their dance-story in movement is created.

Thus perception and appreciation of the

beautiful in all the arts is encouraged, but especially in Nature, who is the Mother of all beauty.

Possibilities

It is my belief that in our educational work we can have the dance in its most simple forms, and yet its most dramatic, for the movement of human beings is the essence of dances that have meaning and thought. The scope of the story in movement seems to me practically unlimited, so that this form of dance has no bounds set to it, but its range increases of necessity as the teacher discovers more stories, verses, statues, or pictures to be portrayed, and hears music which stirs her imagination.

But in this, as in all subjects dependent to so large an extent for their results upon the teacher's individuality, it is quite easy to alter the spirit of the work. Either naturalness can be lost by allowing affected posturing, or the child's initiative and creative part of the work is sometimes submerged in favour of spectacular dancing effect.

Nobody denies that throughout life, the

brain that initiates is immensely rarer than the brain which carries out directions and plans; but in what is so largely a study of *natural* expression, it has been proved over and over again that lack of special ability or training does not hamper a teacher to whom the ideas appeal, but rather encourages her to evolve her own lines upon which to work.

Personally, I feel that a discriminating teacher who blends harmoniously the physical and educational effects into a thoroughly enjoyable lesson, is more than rewarded for her trouble in suitably adapting the work, by the remarkably quick response she wins. I think that every real lover of children must feel this.

Any art completely mastered loses in interest just as any art ceasing to express feeling must of necessity be on the decline, but the natural response to music through movement, moulded in some degree by the teacher's guidance of intention, allows every child to interpret according to her own individuality and so proceeds *ad infinitum*.

Creative Power

Since the days of the ancient Greeks, when ballad and measure, song and dance were all one, more conventional methods have not encouraged the expression of the story on such free lines as it is being allowed to-day. But what is the spectacle of a dozen children worth, who merely perform the set of steps, positions, and actions they have been taught, in comparison with a class alive to every passage of the music—dancing to represent life on the seashore, for instance? Any one who can realize the joy of creation behind this, will understand what a triumph of art it represents and how far it will influence the children of to-morrow.

Rhythm

In the truest sense of the word, dancing must be inextricably joined with music, and the link which joins them and forms a large portion of each is rhythm. What rhythm is in essence I could not possibly attempt to describe, but we know it is in us, and we feel it in music and in dance; we know also that

if a child is once encouraged to feel after it, a new conception of order begins and a sensitiveness to lilt and sway in every form of life.

Universality

If a collection of meaningless exercises or steps to so-called "dance music" (or without it for the matter of that) is taught to half a dozen children of any type or age, they will doubtless get exercise and soon give six identical, correctly timed reproductions. If, on the other hand, after rhythmic dancing exercises have been habitually taught, the suitable music of a great composer is heard coupled with a suggested subject, a teacher of imagination and keenness will call forth six interpretations, in different degrees intelligent or beautiful, but thought out and varying as the six children's personalities vary. Again, if one considers improved circulation and control of limb, which are undoubtedly aims of physical training, is not this freer form of movement, from which the child derives just as much physical benefit, with certainly less muscular and nervous tension, better as an

educational factor? Children in city slum schools and children with every available educational advantage take the very same delight in dance-stories, for they are not action-songs nor yet plays, and Bohemian art students in Paris down to Italian emigrant boys in New York (knowing not a word of English) enjoy them equally. Also, though the dances given as specimens in this book are mostly for girls of ten years old and upwards, the action is so natural that children of eight years of age can perform simplified versions.

Triple Appeal

For children mentally below the average, of extremely poor vitality, or in some way physically defective, it is generally conceded that to exercise the muscular groups in ordered succession, specializing in the groups demanding most attention is best; but in general educational physical training nowadays the importance of combining an appreciation of the arts of music and dance, and of stimulating individuality, is generally recognized as adding very much to the educative

value. I do not advocate that in school hours Rhythmic Dancing should be the sole physical exercise, but because of its appeal of dance, story, and music, as well as its easy adaptability for children of different ages, teachers who instinctively seek the best from all methods to obtain the result desired, will in many cases find it supplies a long-felt need.

Also, although it is a banality to say that mind and body interact, it is not always realized how automatically movements of the body react upon the mind. Even if a class seem rather inert and lethargic, the teacher's very suggestion of dancing a story to music will begin the cure, especially if she can don a Grecian tunic of some cheerful colour (as described later in this book) which strikes the festive note to the children, and renders her own movements so much more light and free. All children love to dance, and they almost immediately lose their weariness, and *are* joyful, because their bodily movements are allowed to express their joyfulness.

The order of a Rhythmic Dancing lesson should be as follows, though the whole seven

branches would scarcely ever be taught on the same occasion :

1. *Exercises of Exhilaration.*—Two or three, in separate parts and in a variety of forms, should be taught, while progressing round the room as described, until an active pulse or rhythm is established.

2. *Exercises of Technique.*—Two or three of these, starting like the building of a house, from the feet or foundations upwards, should be practised in open formation, also as described.

3. *Exercises of Repose.*—A few simple relaxed movements should then be taken, together with exercises of co-ordination for older girls.

4. *Rhythmic Game.*—Occasionally, in a large class of little children, to teach the essence of a simple rhythm such as "gallop" by a game, is very useful.

5. *Verse Dance.*—To act the meaning of a verse to music, or possibly a song already learnt, is a very enjoyable and free form of dance, because so much is left to the child's individual expression. The example given

in this book will perhaps surprise those who may teach it, by the numbers of suggestions it evokes!

6. *Introductory Dance.*—This is only given on a cold day, or when the rest of the lesson does not contain enough physical exercise. An introductory dance has no story, and by its dancing—such as all the variations of the polka step and rhythm, for example—merely paves the way to what is the most important part of the lesson, and should occupy from a third to a half of the whole lesson.

7. *Story in Movement.*—This should always hold scope for plenty of action of a healthy cheerful character, and cannot be worked out without its own music either played on the piano, or sung, or heard on the gramophone.

Just as the character and most of the effect of remedial work would be lost with continuous music, a story-in-movement can scarcely be taught, in the manner suggested, as a Rhythmic Dance, without it. Also, when the exercises are practised regularly, to music, the children not only gain the

power to easily express an idea, but it becomes the natural thing for them to make movements both of beauty and physical benefit.

This applies to the tiny tots who can only manage one or two of the exercises, but who enjoy the "Magic Fountain" or the "Fairy Pipers," almost as much as to the little boys and girls who become brownies and nymphs in the "Woodland Fantasy," or who like "Haymaking" or "Noël." But because the accuracy of the exercises is naturally so much greater in more developed girls in their teens, those oft-times angular folk derive perhaps the most benefit, and their dancing of "On the Seashore" or "Captive Butterfly" is usually a real thing of beauty to watch.

If, then, physical exercise, the progressive ideals of the dance-story of the child's invention and the association of good music, which is to many the deepest expression of our emotional life, are combined, the joint appeal will not fail to win a wider acceptance of joy and beauty as our rightful inheritance.

RHYTHMIC EXERCISES

II.—RHYTHMIC EXERCISES

When these four series of exercises have been practised, the limbs respond so readily to suggested movement that the whole attention can be given to the story to be portrayed, without a self-conscious thought as to *how* this is being done.

Rhythmic Exercises of Exhilaration

These should open a lesson and be danced in a circle round the room, the teacher performing each one first, and then the pupils imitating her without stopping the music, which should be 2/4 or 4/4 time played cheerfully, with a well-marked rhythm. This continuance of the music does much towards gaining a feeling of exhilaration, besides quickly awakening an active response and gaining concentration in the minimum space of time.

1. Advancing, R.L.R. hop, swing arms over head to right; same L. foot, arms

over to left; same R. foot, picking up an imaginary object in front with hands; repeat with L. foot, holding object above head to complete exercise.

2. Same step, done slightly obliquely right and left. Dip arms forward on 1, 2, and swing both obliquely up to side on 3, hop. Repeat to other side, then for the four next beats, spring alternately R.L. R.L., swinging arms quickly to corresponding side.

3. Skip, knees high, four times forward, clashing hands, moving from elbows above head each time, head back. Then make an about turn and skip backwards four times (continuing in the same direction round the room), clashing the hands low down with head bent forward.

4. With a step and hop four times, (1) fling head, arms, and one limb vigorously backward, (2) curve them forward, (3 and 4) head and arms backward and forward again, though relaxed, with the strong foot movement.

5. First two movements like those of last exercise, then spring with knees high quickly (two steps to a count), winding wrists quickly four times round each other.

6. With "hop, 1, 2, 3" (polka step) pick up an imaginary object with one hand, "offering" it to corresponding side.

7. Hopping, touch foot front and rear, and progress "1, 2, 3," raising corresponding arm forward and upward on the two touch movements, and afterwards relaxing it.

8. Starting with head erect and hands behind back, skip forward, bring first one hand then the other, then both twice, as follows: (1) across front, (2) back to original side, (3) over head, and (4) down behind back again. The fingers should be straight, and thumb and little finger together, to resemble a snake's head.

9. Trip R. then L., swaying arms to corresponding side, then raise L. limb high forward and both arms above head, at the same time turning, facing completely round again on beat 4, standing on L. foot again.

10. Start on L. foot, and run six tiny steps forward, hands down and loosely clasped, then hop twice on L. foot, at 7, 8 (counting in time with the running) L. arm raised obliquely forwards and R. arm obliquely backward, R. foot well off the ground, knee straight, head back.

Rhythmic Exercises of Technique

These should be done in open formation, and each dancer should have enough space

to turn round with arms outstretched. Only natural technique is desired, and that merely as a means to an end, and because without it no art can exist. The turning out of the knees, or bearing of weight on the points has nothing to do with Rhythmic Dancing, for natural effortless movement is the aim, and "the art which conceals art is the greatest of all art." These exercises require 4/4 time, and should be performed and explained carefully by the teacher before the pupils attempt them.

1. Hands loosely clasped and feet together ordinarily, rise on alternate toes, revolving, making the complete turn in sixteen movements. Throughout this exercise, each foot sustains alternately weight and energy.

2. Sway obliquely forward and backward eight times (forward R.L.R., back L.R.L., etc.), raising front arm each sway higher forward, back of rear hand resting on thigh (lower than hip).

3. Spring eight times on R. foot, gradually raising head and R. arm forward, and L. limb and arm backward; the first spring of every eight should be done with both feet on the floor.

4. Arms curved inward above head, R. foot a big step in front, bend L. knee, making a large circle with the R. foot to rear, then straighten knees and lean back. In leaning back, the upper part of the spine only should be bent, and the shoulders should be turned to correspond with the hips in this position. Continue the exercise by bringing the R. foot to the front again, etc.

5. (1) R. foot obliquely forward and L. up to it, arms same; (2) continuing oblique direction, spring both feet together, arms also together low; (3) spring on R. foot, raising both arms and rear foot; (4) stay there (5, 6, 7, and 8), hands together low, feet together, spring four times alternate foot in front. Repeat to L. oblique, R. oblique, L. oblique again, this time instead of springs in place at 5, 6, 7, 8, retire back to place in four hops.

6. Sideways to right (1) glide, (2) hop and (3) glide, (4) hop, raising arms sideways either time, then, continuing the direction and making a right-about turn, (with arms above head) spring (5) R. foot, (6) L., (7) R., (8) pause.

7. Take three gliding steps forward, (R.L.R.), three back, and point the right foot to right side; take three gliding steps to the right, make a left-about turn (*i. e.*

always facing front), and three more back to place. Arms should be raised sideways all the time, and sway with the bending of the trunk.

8. Advancing, quick hop R. before beginning (1) step and hop R., left limb high behind and arms over to right; (2) same to left; (3) same to right but with R. arm flung high in front, L. arm back; (4) spring in that position. Retire in the same way.

9. (First four beats.) Swing L. foot large step sideways across R., both knees bent, while R. arm circles down across body and remains palm downward about fifteen inches from ground. (Second four beats.) R. foot to side, arms curved high to R. framing head, L. foot on toes. (Third four beats.) Turn head and body to face L., lowering L. arm sideways level with shoulder. (Fourth four beats.) R. foot pointed across L., both hands as though offering to L., palms up.

10. (1) Bring heels together with a click and tips of fingers together in front, low; (2) R. foot pointed to side, raise arms sideways, shoulder level; (3) R. heel to centre of L. foot, right arm curved above head, head back, looking up; (4) R. foot pointed to front, L. arm stretched forward; (5) R. heel to L. toe, L. arm up to right;

(6) same as 2; (7) (There are two movements in this beat.) Bend L. knee and touch R. foot across behind L. and back, R. arm swinging down and across body, and back again; (8) relax into ordinary standing position.

Rhythmic Exercises of Repose

Through being relaxed movements, these exercises for the head, arms, and trunk give repose; they should be performed to a well-marked 3/4 rhythm, and in open formation like those for technique. The movements of the arms should always follow the swaying of the body, and without any jerking, the valse beat should be felt even in each turn of the wrist. When the arms are extended sideways, they should be relaxed and the wrists kept level, or however feels most natural.

1. With arms sideways, elbows relaxed, (1) bend and "pick up" with both hands; (2) above head; (3) sideways, palms up, looking over shoulder; (4) and turn the hands.

2. (1) Clap briskly above head, looking up; extend R. arm forward, L. to neck,

stretching; (3) clap again over head, (4) arms gently down.

3. Bend over and "pick up" with alternate hands, and "offer" to the side.

4. Place one foot apart and "pick up" with both hands, then offer with both to the sides alternately, looking well up and raising rear foot on the toe.

5. With heels together, push vigorously away with both hands to either side alternately, turning the head right away and bending away from the hands also. This is a strong wrist movement.

6. With arms to the right, imitate a swan on a lake, "dipping" the wrists six times, progressing round to the left, then lower the head forwards, folding the crossed arms about it, to represent the swan's wings about its body.

7. Place L. foot across R., on toe, looking into distance under R. arm; repeat this to left as though playing hide-and-seek. Then feet together and arms swiftly above head, then arms down to sides, hands turned out, while head remains proudly tilted up.

8. With arms sideways, raise R. hand over head, watching it all the time until the middle finger touches back of left hand, which has remained stationary. At 2, raise R. arm over head again and back

into place. Do this twice with each arm alternately.

9. With both arms above head, sway from side to side, looking up, and move the arms as though trying with alternate hands to remove cobwebs from some object above you.

10. (The Grandfather Clock.) With arms sideways as though at a quarter to three o'clock, (1) lower R. arm in a semi-circle until it reaches left, then continue with both until they are pointing downwards; (2) bend trunk forwards, letting the hands hang, like the clock weights; (3) raise the body, offering the hands forwards; (4) part them slowly sideways ready for the left arm to be lowered.

Rhythmic Exercises of Co-ordination

When pupils have acquired some degree of control over the upper and lower limbs, and begin to know how to use them rhythmically and expressively, combined movements increase the powers of concentration and co-ordination, making it much easier for them to express their own story in movement, because they need only give thought to the meaning. They unconsciously assume beautiful positions, without any trace of affec-

tation, because to do so has become natural. Really good valses are the best music to this series.

1. Arms sideways as in previous work; (1) pick up with both hands; (2) above head, R. hand over L.; (3) lower L. hand to side, palm up, keeping R. hand up still; (4) turn L. hand; (5) place R. foot apart, swinging both arms up to right, raising L. foot on toe and looking up; (6) bend elbows and bring both hands to right side of throat, as though feeling some small object in the hands, turning L. foot on to toes and turn head to left, looking at it; (7) as 5, to left; (8) as 6, to left.

2. (1) Place the R. foot apart and vigorously raise the R. arm obliquely to right, L. arm away from body, and both elbows stiff; (2) lean back and trace outline of body with R. hand; (3) as 1, but to left; (4) as 2, but to left; (5) raise both arms to right; (6) make two inward twists with wrists only; (7) trace line of body with both hands, leaning back; (8) close R. foot to L., relaxing arms.

3. Rise on toes and bend knees fully, pick up an imaginary soap-bubble from the floor at the left side of the ankles. Sway arms to right, left, right, left, right, each movement getting a little higher, until at

the seventh count, stand on tip-toe, and blow the soap-bubble up, out of the hands, and then lower hands and heels.

4. (1) Place R. foot apart and swing up with R. arm to right; (2) bend head and wrist back; (3) place R. hand behind waist and swing L. hand up to right; (4) bend head and L. hand back; (5) change the weight on to L. foot, raising both arms oblique to left; (6) circle R. arm and close R. foot to left; (7) circle R. arm again until it points downwards; (8) "pick up" with R. hand and "offer" to left.

5. (1) With R. foot forward on toe, clap over ankle; (2) erect trunk and clap above head; (3) lower arms sideways, palms up; (4) turn hands, lower arms and replace foot; (5) bend forward lowering arms forward and backward, keeping head up; (6) erect trunk, arms forward; (7) looking up, circle R. hand above head; (8) circle L. hand above head.

6. (1) Place R. foot to side and raise R. arm obliquely; (2) beckon with L. hand, circling arm and looking to left; (3) circle L. hand up to right; (4) sway arms across head to left oblique; (5) bend R. knee and lower arms to knee level; (6) raise them to waist level; (7) and (8) part them sideways.

7. To make "La Révérence": (1) slide R. foot obliquely forward to right, arms sideways; (2) L. foot behind, hands together above head; (3) bend both knees, bringing arms down, inclining head; (4) erect trunk, bringing R. foot back to L. and raising arms sideways.

8. (1) Point R. toe to side, both arms sideways to right; (2) R. toe to L. knee and arms across to left; (3) as 1; (4) as 2; (5) and (6) slide R. foot to side and bring L. behind it, picking up an imaginary object with hands; (7) R. foot to side again, arms to right and above head; (8) point L. foot to side, arms over to left, preparatory to starting back again.

9. (1) Pick up with the hands; (2) offer hands forwards; (3) part R. arm obliquely upwards, L. obliquely backwards, raising L. foot also obliquely backwards, and on last beat of bar, rise on toes of R. foot; (4) spring feet together, quarter turn to right and hands down to touch in front and sideways again, ready to continue the exercise, which should be done four times to right, before starting round the other way.

10. (1) Place R. foot apart, and raising R. arm look to right as though noticing a rose on a bush; (2) cut it, using the fingers as scissors; (3) separate fingers; (4) indicate, by looking over at the ground, that

the rose has dropped; (5) bend R. knee, letting L. toe slide away along floor, and lower R. arm at same time to within a foot of the ground (as though pressing the flower into scent); (6) rise to position of 2; (7) and (8) lean back, bending R. hand over and to the forehead as though inhaling the perfume of the rose.

III.—STORIES IN MOVEMENT

(1) "On the Seashore"

Music: "Pierrette," by Chaminade.

Bars of Music.

4. Six children are standing, hand in hand, in a circle in the foaming surf, all pulling outwards and bending outwards, head over right shoulder.

8. Immediately upon hearing the melody, they turn, and facing each other in twos, dance round in a chain, almost to their own places again, but three facing the other three.

4. Responding to the exhilaration of the water, they change sides, clashing the hands above head, joyfully.

4. Quickly turning, lowering the head and shoulders and clasping hands behind back, they advance (knees high) to a small circle.

4. First two, throwing an arm round each other, pass obliquely to the right,

ON THE SEASHORE

Bars of Music.

next couple to left, and third couple remain where they are, slowly forming an arch with the inner arm.

2. First and second pairs drop the inner hand to the thigh, and slowly, looking at each other, lower the outer hand to the neck. Third couple continue to form the arch.

4. All now, with renewed energy, dance back to the arch, deep into the water, and standing closely in a line across.

4. Form a wave waiting to curl, by dipping the arms forwards four times.

2. As the melody is heard, the wave breaks, children turning to left, pointing R. foot to front and circling arms to left, right over head, and to front.

2. Wave breaks again.

2. And again.

3. Now the six run forward unevenly, like the incoming tide, collecting the little shells, and then back into the water.

3. Again.

3. And again.

Bars of Music.

4. Doubting the weather they all run obliquely to the right, scanning the sky.
4. Then across to the left.
2. They draw back expecting a thunder-clap, looking up, hands over ears.
2. At the sound, they take a big spring forward, in terror.
2. And each covering her face glides obliquely back into the sea, three to right and three to left.
4. Then the leader of each set, closely followed by the other two, hiding their faces, run round quickly in a small circle, listening to the distant rumblings of the storm.
8. Repeat the movements of the last eight bars.
8. Calm sets in after the storm, and the centre child of each group of three opens her arms, showing the others how the sun is coming out, the other two joining their outer hands with hers, and their inner ones together in front of her.
4. Both sets dance forwards into the

Bars of Music.

shallow water, rejoicing to hear their melody again. They hop twice on the front foot, twice on the back foot, and take four small springs forward.

4. They repeat this, getting into still shallower water.

10. Then, ready for a frolic, the centre child lies down, pretending she is a mermaid, combing her hair, while the inner child springs over her four times, and the outer child shades the sun from her with her hands.

5. Inner child pauses, outer child walks round mermaid to the front, and offering the corresponding hand to the one she has on the ground, pulls her gaily up, twisting her into her arms for a moment and then quickly untwisting her so that those three face the opposite three.

12. The tide has now left that ground as dry sand, so the six take alternative hands and in turn tug each other first to one side then to the other (four bars each way).

Bars of Music.

1. They pause, noticing a pile of seaweed left behind,
1. Select a long streamer of it,
1. Smooth it out,
1. Throw it over the right shoulder and waving it there,
4. From their circle on the sands they run round back into the sea, and in a line, kneel on L. knee, pointing R. foot to front,
3. And with their arms as before, they make a wave from left to right, under which this time their heads disappear.

(2) Noel

Music: "Noel," by Balfour Gardiner.

4. Carrying imaginary heavy sack over L. shoulder, the Spirit of Christmas should walk seven steps to left, then standing erect for a moment, sling sack on to R. shoulder.
4. Still very much bent, walk forwards four steps, drop sack on floor and stretch arms, heaving sigh of relief to have delivered it.

Bars of Music.

2. Progressing round to right in a circle,
   (1) step and hop on R. foot, flinging head, arms and L. leg backwards ;
   (2) step and hop on L. foot, curving arms forwards ;
   (3) step and hop L., flinging L. arm above head, R. sideways ;
   (4) step and hop R., reversing the arms.
   These movements should be done with great vigour, because Santa Claus has delivered the sack and realizes that his evening of the year has come.
4. Repeat movements of last two bars twice over.
2. Run to left oblique, to see if the reindeer are safely there.
2. Kneeling on one knee at the sack, untie it and throw the ribbon away.
2. Bringing the R. arm over with a swoop, delve down and feel the presents.
4. Offer gift to right side and extracting another, offer it also.
3. Repeat with L. hand to other side, but stand to offer the second present.

Bars of Music.

2. When the chords are heard, trip four times right obliquely forwards, knees high, and pull alternate hand, clenched, from above head, straight down in front, as though chiming bells.
2. Repeat movements of last two bars retiring, but with head lowered.
1. Pause, arms flung wide, and listen.
2. Execute practically the same movements as in the circle earlier in this dance, but on beats (3) and (4) instead of raising alternate arms, raise them both as though trumpeting high to herald the Dawn of Christmas Day.
4. Repeat the last twice.
2. Run to sack and glance into it, to see that the presents for the next house are still safely there.
4. Making a circle, as before, on each bar run three little steps on tiptoe and pose on L. foot, R. stretched high behind, L. hand above head, R. stretched forwards (making a star shape with the limbs four times).

Bars of Music.

1. Facing front again swing arms up to right, stepping to the right, R., L., R., hop.
1. Same step to left, opening the arms forwards to that side as though asking a group of carollers to sing.
2. Repeat movements of last two bars, pausing at the end, until the carollers comply with the request.

(The carollers on the left then sing, when "Good King Wenceslas" is heard in the music, and the dancer acts the meaning.)

2. "Good King Wenceslas looked out" —Peer into distance through hands, walking seven small steps right oblique.
2. "On the Feast of Stephen"—Cross arms on chest, lower head and take four slow steps left oblique,
2. "When the snow lay round about"— Run round in a circle to the right with small steps, showing how the snow lay with the hands flat.
2. "Deep and crisp and even"—Bend knees and place L. hand on floor

Bars of Music.

and R. hand to show depth of snow, then standing on toes, hands above head, flick middle finger and thumbs lightly; bend knees again and smooth snow with hands at depth previously indicated.

2. "Brightly shone the moon that night"—Walking seven small steps right oblique, outline a crescent moon with both hands.

2. "Though the frost was cruel"—Retire straight back, bending and shrinking from the cold, vigorously rubbing back of L. hand with R.

2. "When a poor man came in sight"—With L. hand on L. knee, limp four steps left, looking around on the floor.

2. "Gathering winter fuel"—Bend, and with a big movement of the arms pick up an imaginary bundle of firewood, letting it drop suddenly on the last chord.

1. At the chord, quickly pick up sack on to R. shoulder, and as the Christmas peal of bells is heard, take eight small running steps to right oblique.

Bars of Music.

1. At chord, clap L. hand on R. (which holds the sack) and fling it backwards as though saying farewell, then continue eight more steps.
1. Clap as before, saying farewell.
1. Hold sack with both hands, taking two more steps and pausing, head bent forward.
2. Take two more little steps and lower sack right down in front, so that it is hanging, and pause, for the fantasy which the Spirit of Christmas has enacted is finished.

(3) "HAYMAKING"

Music: "Rustic Dance," by Edward German.

FOUR couples recline drowsily on floor back to back, making a semicircle formation all together.

Bars of Music.

1. (1) Listen, with hand to ear, to the sound which calls haymakers at daybreak, (2) bend one knee up, preparatory to standing.

Bars of Music.

1. (1) Bring other knee up also, and (2) stand on tiptoe stretching and rubbing eyes.
1. (1) Spring forward, one foot after the other, towards centre of semicircle, (2) pick up and shoulder imaginary hayfork.
1. Retire two long steps.
2. Progressing towards centre of semicircle, step, hop, four times, holding fork on L. shoulder, and flinging R. arm (1) backwards, (2) forwards, (2) push wrist forwards, (4) repeat last.
2. Turning to face the rear of the room, the movements of the last two bars are repeated.
2. Facing rear, dropping fork, notice that dawn is breaking, and trace a line to the right and back, as though indicating a strip of pink in the sky.
2. Still facing rear, raise R. hand four times until it is above head, as though pointing out the sun rising.
2. Rub eyes, dazzled, and turn slowly to face front.

Bars of Music.

1. Spring, one foot after other, to fork, and pick it up.
1. Place it on outer shoulder, and link arms with partner.
2. Repair to hayfield ; step, hop, four times forward.
1. Lowering fork, each outwards, shakes hay.
1. Tosses it.
1. Shakes it.
1. Change sides with partner, springing high, one knee raised after other, tossing hay.
1. Shake.
1. Toss.
1. Shake.
1. Recross, and girl on left makes herself into a haycock by kneeling low and stretching finger-tips as far sideways on floor as possible.
4. Girl on right dances right round haycock, alternately gathering up the hay in her arms, and heaping it on the haycock.
4. Standing side by side, the girls retire (hop, glide back, four times) spreading

Bars of Music.

other hay to dry in the sun as they pass.

1. Thinking they will take a rest from work, and dance together for a while, they join inner hands forward, step forwards and hop on inner foot, step and hop back on outer foot.

1. Step forwards on inner foot, and making a turn inwards, spring outer, inner, facing rear now, and holding opposite hands.

2. Repeat movements of last two bars back to place, but end facing each other.

1. Taking R. hand, spring up together and back (R. hop, L. hop).

1. Repeat.

2. Taking both hands, spring round each other (step and hop twice).

8. Repeat the dance movement of last eight bars.

2. Pick up hay from left on first beat and pile it high on the haycart, dancing to right oblique to do so.

2. Retire backwards, turning on last beat.

2. Pile on cart again.

Bars of Music.

2. Retire.
1. With arm round partner and hayfork on outer shoulder, walk home, *i.e.* step and pause. (Two couples will have to turn round, so that all may be walking round the same way of the circle.)
1. Again one step and pause.
2. Skip forward four times.
1. Step and pause.
1. Repeat.
1. Skip forward twice.
1. In three steps, make a springing turn sideways away from partner.
2. All dance up to centre, as though piling hayforks in a pyramid in farmyard.
2. Retire backwards and on last beat turn to face outwards.

Music Note.—No more of the Rustic Dance is played as it merges into the Jig, but the previous last four bars are repeated slowly. During these, the story in movement continues as follows:

2. All kneel, and bending over with hands

Bars of Music.

cupped, take a refreshing drink of water from the stream near by.

2. The dancer who was the haycock then rises quickly and fans her partner, who reclines wearily on the ground.

(4) "Night in a Toyshop"

Music: "Spring Song," by Merkel.

4. Four dolls stand in a row on a toyshop shelf, and as the shop is closed, they rest their heads on their hands. Dolls keep same position, and the Principal, *i. e.* a dancing-doll on the same shelf, determines they shall wake up and dance, so with quick running steps runs in and out of them, peering into each face as she passes, and finishing with two on either side.

1. She asks those on right to join her.
1. Those on the left.
1. Indicates gaily that she wishes to dance.
1. And here and now, so stamps her foot, at which the others awake with a start, and cross hands, in couples.

3. The Principal, satisfied, retires out of sight, and dolls (in couple) dance

Bars of Music.

away, right oblique. (Hop R. foot, then three running steps.)

1. Both right-hand dolls swing their partner round to that side of them.
2. All four continue to the left, obliquely.
2. Freeing her hands, each runs quickly into centre, and they all form an outward circle.
2. Four small steps, progressing round, with high knees and bowed head.
2. Four large, joyous steps, with knees extended in front and head thrown back.
2. Four small steps, again.
2. The four dolls run swiftly, one to each corner, facing Principal, who has simultaneously run into the centre.
4. Dancing doll now teaches front doll on right how to dance by (first bar) pointing her R. foot and indicating her pupils, then bringing same foot to other knee, pointing up (second bar) placing R. foot behind and springing L. R. This is then repeated to front doll on left.

Note.—These last four bars, *i. e.* bars 25–28 are repeated.

Bars of Music.

Repeat. Principal then valses, retiring, and gets off in eight turns, telling the others to dance up to the centre.

2. The melody being heard again, the four dolls do so stepping R. hop, L. hop, R. hop, and a pause, R. foot high behind, L. hands high up to centre, giving a maypole effect.
2. Then retire.
2. Then advance again.
2. And retire.
2. Being tired of doing this, to please their Principal, the dolls now face front and valse back to one straight line, rear couple approaching each other, to leave spaces for the front pair.
4. The Principal reappearing, thinks they need some discipline, so drills each one in turn, making her step forward out of line and left turn, inclining the body, and placing hands at back of neck.

Note.—The last sixteen bars, *i.e.* bars 29–44, are played again.

4. Beginning with the last, the Principal

Bars of Music.

orders each one back into place, and retires haughtily.

3. Instantly her back is turned, the dolls race to a circle and whiz round as fast as they can go.

1. But, noticing her return, and hearing her clap angrily for order, run to an oblique line, where they pose as good as gold, looking at the R. hand which is raised.

4. The Principal, who has walked to the head of the line, wishes to show the dolls that, although they have danced nicely, they do not understand the dignity of the classic ballet to which *she*, by reason of her clothes, belongs, so attempts to perform one of the most difficult technical steps, hopping backwards on the R. foot, L. foot high behind, peering into each face as she passes.

5. The dolls, duly impressed, now want to see more, so valse to a square, and, kneeling, implore their Principal, who is standing in the centre, to perform again.

Bars of Music.

3. Principal takes two difficult positions, foot up horizontally behind and then in front.
2. And ends by raising her arms slowly to above her head. The dolls rise too, pausing a moment, with outstretched arms, to thank her.
4. Rear couple valse in place, Principal and front couple retiring to join them, the latter three, however, fitting in between and turning to face rear.
1. All join hands, lower head, and point foot behind, as though regretful that the frolic was over.
2. Doll at the end leading off, all follow, taking four small steps (as before).
2. Then four large ones.
2. One little one, then Principal stamps, they sleep, and she runs back to her stand on the shelf.

(5) "The Magic Fountain"

Music: "A Fairy Lullaby," by Edgar L. Bainton.

Preliminary pose: Fountain is made by four dancers, the tallest kneeling on one knee in the centre, and the other three standing

BY THE FOUNTAIN

close round, facing outward, hands on head, palms up, elbows back. Children (about eight are the best number) hide all round the room.

Bars of Music.

5. Children enter on tiptoe, finger to lips, and encircle the silent fountain.
4. They join hands and dance cheerily round fountain in a ring.
4. And up to the fountain and back, not knowing that it is magic, and that by approaching it they bring it to life.
2. Centre fountain springs up and starts revolving, all four fountains "play," shooting their arms obliquely upwards, and the children, startled, turn half away and give a big spring outwards, crouching with bent knees and pushing away towards centre.
2. Fountains play again and children just turn their heads and look round and back.
4. Movements of last four bars repeated.
4. Fountains become silent, all four placing hands on head, and children, no longer startled, quickly gather buttercups and daisies and place them on the water round the fountain.

Bars of Music.

4. Movements of last four bars repeated.

4. Fountains cup their hands low, as though holding water, as the children turn their backs and with arms to to sides, hands turned back, they march outwards with high knees and gather a dandelion clock.

4. Children hold dandelion clock high in right hand and blow it hard four times, putting up fingers of left hand each time to show the counts.

2. Finding that it is four o'clock and tea-time, children throw away the bare stalks.

2. And run to the fountain cups for a drink of water in their own hands.

16. Children now proceed to dance round the fountain, up to it, and spring away from it exactly as before, (though without the entrance on tip-toe), while all four fountains begin this time with hands on heads.

7. Fountains now sway, preparatory to dying down at sunset, the centre one finally pausing with wrists crossed high, the other three with arms folded

and head bowed, while children tiptoe off, finger to lips as before, and hide right away where they came from.

(6) "A Grecian Frieze."

Music: "To a Wild Rose," by MacDowell.

Dancers stand in parallel lines across room, one line facing to the right and the next to the left, so that when advancing the complete class makes one long zigzag single-file line. In Grecian Dances of this chain formation (dedicated to Venus), the progressive foot movement, unless otherwise stated, is as follows: (1) a step forward with the foot straight, (2) a slight bend of both knees while the rear foot is on the toes. Usually, also, the body is turned so that the R. arm goes forward with the L. foot, as in ordinary walking.

Preliminary pose: R. hand on head, L. arm down, hand turned back, L. foot behind on toes.

Bars of Music.

1. Extend R. arm in front, stepping forward with L. foot; keep arm there palm inwards, while knees are bent

Bars of Music.

1. Repeat with L. hand, placing it above R. and continue foot movement right on.
1. Pull R. hand back to same level rear, looking forwards as though taking aim for an arrow shot.
1. Fold arms gently, head forward.
4. Repeat movements of last four bars, starting with L. foot and L. arm.
1. Lift shoulders, elbows and wrists, shrugging, and press both hands down strongly to left side, hands turned back from the wrists and pointing to rear.
1. Repeat to left again, but R. foot advances this time.
2. Repeat twice to right side.
1. With R. arm upwards and forwards and L. downwards and backwards, (both hands bent down), step forward with R. foot, then hop on it.
1. Repeat movements of last bar exactly, using "catch step" to get R. foot again.
1. Repeat last bar's movement exactly.
1. Bring back of R. hand on to head, and catch toes of L. foot in L. hand,

Bars of Music.

(keeping thumb on sole), L. knee high sideways.

4. Keep balance in this position.

4. Still standing on R. foot, bring L. elbow as high as possible in front and R. as low, and join middle finger tips, L. knee being brought in front, very high, foot pointing straight down.

2. Sink back kneeling on L. knee, head back, arms open sideways, as though listening to a call.

2. Lower head forwards and fold arms, wrists crossed. (These two bars are played rather slowly as attitudes of religious ritual are performed to the last four bars of somewhat church-like music.)

4. Without touching floor, rise on R. foot, passing through the horizontal position of L. leg extended behind, R. arm forwards to the following: L. knee bent, knees together, back of L. hand on head, R. stretched high, palm turned up.

1. Simple foot progression now ensues, and both arms (rounded and with

Bars of Music.

finger tips touching) are lowered and brought to the L. oblique at shoulder level.

1. Arms are brought over head and to the the R. oblique (shoulder level), then parted so that R. is to right side, and L. to front.
1. "Pick up," and "offer" forwards.
1. Turning hands, palms upwards, draw them back to chin, little fingers together and quickly turning the thumbs together, press hands open above head, as though offering up fruit to the Gods.
4. Repeat movements of last four bars to other side.
4. From above the head, part arms so that L. comes forwards, shoulder level, and R. back, elbows bent, palms up. Foot progression thus, two bars forward and two back.
1. L. foot sweeps behind to a point, arms sideways.
1. Kneel on L. knee, lowering arms slowly.
1. Touch finger tips of both hands, one above the other, on R. toe.

Bars of Music.

3. Still kneeling, but raising R. foot on toe, raise arms forwards and upwards, looking up and leaning back.

On last, (silent) bar, flick the hands back, L. on head and R. up high.

(7) "The Captive Butterfly"

Music: "Valse Caprice," by Rubinstein.

2. First Butterfly, White one runs in quickly from one side.
2. Alights on a low flower, quivering;
2. Second Butterfly, a Peacock one, runs in from other side,
2. Hesitates,
1. And seizes White from behind, by wrists.

Note.—The second line of the music, *i.e.* bars 9 to 14, are omitted.

1. Peacock lifts White's hands above head and gently releases them.
8. They both dance away in an oblique line to right, lifting L. foot to right corner, placing L. foot on ground and hopping on it, making a right-about

Bars of Music.

turn each of the four times this is done.

2. White runs away and springs to left, Peacock stamping in annoyance that she has gone.
2. White hovers still and Peacock runs and springs, almost catching her.
2. White runs again, but across to right, Peacock gazing after her,
2. And running, this time succeeds in capturing her by the waist.
2. White now tries hard to fly away, swinging up to the right side, but Peacock, although he lifts her slightly, keeps hold of her waist,
2. And now brings both her hands over her head, looking at her.
2. She swings up again to the other side, but is once more unable to fly right away, so
2. Looks at her captor, as before,
2. Then, slipping quickly away, makes a small outer circle—six playful little springs—Peacock doing the same to right,
2. And, balanced on one foot, they hold

Bars of Music.

hands up in centre, making an arch.

2. They both spring the other way round, and,

2. Finding that they again come face to face, they playfully clash R. hands together, each making a turn to the left.

1. The Butterflies now proceed to open and fold their wings. Facing opposite directions, each poses, arms held high sideways like wings,

1. Then places the R. foot behind, slowly,

1. And makes an about-turn, bending and folding the arms,

1. Extending them again, and looking at partner.

4. The opening and closing of the wings is now repeated.

4. Suddenly, each extends her R. arm, running out past her partner and springing out obliquely to the front corner.

1. During next three bars, Peacock runs over to White, who, foreseeing recapture, waves one arm above her head,

Bars of Music.

1. Then the other ;
1. Flutters her hands in the air a moment,
1. And, with a frightened jerk, lowers her head, and raises one foot and both arms backwards, only to feel her wrists seized by Peacock.

Note.—No repeats are played, bars 59 to 108 are omitted, and the music continues at *ff*.

4. White, now thoroughly subdued by being caught, extends her R. arm forwards, and L. knee and arm backwards, remaining in this position while Peacock turns her completely round, by the waist.
4. Peacock now takes her partner's position, whilst White swings the high L. foot to across the R., raising hands above her head, and looking at them.
8. Free again, the Butterflies separately visit four flowers, spinning round on R. foot each time for first three beats, then valsing the other three beats.
2. Having arrived together in the centre, each swings apart.
2. Then pauses, lightly blowing a waft of

Bars of Music.

scent through the hands to her partner.

4. Each then repeats the movements of the last four bars, but towards her partner this time.

8. Now the Butterflies quickly change their form of movement and skip round each other, four times each way, letting their arms sway from side to side above their heads preparatory to

4. A loose easy glide sideways to the right, which they do hand in hand,

2. And a bright, quick little step over to the left again, to show the lightness of their travel, hopping four times on the R. foot, alternately bending and extending the L. knee, meanwhile,

2. And finishing with a run of swift small steps, opening the arms like spreading wings.

8. The movements of the last eight bars are repeated.

Note.—No more of the music is played, but bars 33 to 48 (*i.e.* the first melody) are repeated to finish.

Bars of Music.

4. Peacock now alights on a flower and flutters her wings, while White runs away and finally springs into a crouching position.
4. There she flutters, and Peacock in turn runs and springs, again trying to capture her and almost succeeding.
4. White flies off again, and Peacock on tiptoe remains quivering more than ever.
4. Both Butterflies now give one hop, in time, with a quick backward glance, and the Peacock chases the White one completely out of sight!

(8) "The Wind and the Rose"

Music: "La Vie d'une Rose," by Olga Rudd.

Preliminary pose: Rose kneels left, bending left, head bowed, arms folded about head to represent petals. Wind stands obliquely behind, head averted, not noticing Rose.

Bars of Music.

8. Rose keeps same pose. Wind runs fleetly east and west, *i. e.* obliquely right and left, sweeps round Rose, notices her and takes her hands.

Bars of Music.

4. Both rise together, arms sideways. Rose lightly poised on R. toes, L. foot raised. Wind supports her by waist until she releases herself, and they
4. Dance out obliquely, Wind left, Rose right.
1. Look at each other, pausing.
1. Both turn round,
2. Hold out their arms to each other,
4. Dance round together, holding hands.
4. Keeping hold of hands, Wind turns Rose to face front also.
2. Rose breaks away obliquely to right, Wind standing surprised.
2. Wind runs after her, asking Rose to come back,
2. Rose runs again, and springs, thinking she is free.
2. Wind follows and catches in his R. hand her R. hand, which is just going to point back mockingly at him.
8. Wind and Rose alternately pull each other by one hand obliquely home (making turns), taking both hands

Bars of Music.

and pulling close to each other on last half of eighth bar.

4. Rose, having been ruffled by the wind, smooths her petals, tracing the outline of the body, while Wind makes a small left circle to collect the news of the garden flowers.

4. Rose makes quick left turn, developing from a bud into a flower, and pauses, listening to the Wind, who pauses to whisper the gossip to her.

8. Movements of the last eight bars repeated.

8. Facing front and crossing hands they venture forth together, bending and extending either knee before daring to take three little running steps forwards.

4. Releasing hands, close together they glide back, realizing that they cannot play out of their garden.

2. Both turn and look up high, spying the sun. Being safely home, they vie with each other as to who can balance the best, as follows.

Bars of Music.

2. Extend L. foot backwards, arms forwards,
2. Extend same foot forwards, arms above head,
2. Foot sideways, arms widened,
2. Turn right round to right,
2. Change weight to L. foot, R. toe to the knee.
1. Keeping the position, hop forward on L. foot six times very quickly.
1. Long dignified pose, looking at each other.
16. Repeat the movements described as belonging to bars 13 to 29, retiring, however, all the time.
8. Side by side, they advance playfully stamping and hopping,
4. And weary of play, back to back, both hands joined, they take four slow dragging steps round.
2. Gently Wind releases Rose, who sinks on knee, resuming preliminary pose, while the Wind wafts protecting arms above her.
2. The encounter over, Wind sways away, arms framing head, while Rose,

Bars of Music.

rising, also sways away, wrists crossed low.

2. At the last two chords each turns the head quickly and remains a moment looking at the other.

(9) "A Woodland Fantasy"

Music: "In Toyland," by Herman Finck.

Characters: Music Charmer.
Little Girl.
Two Brownies.
Four Nymphs.

Bars of Music.

2. Little girl, lost in the woods, wanders in, rubbing her eyes.
2. She walks to centre, among the toadstools (which are really the nymphs, kneeling and crouching low with heads down).
2. She looks both ways for her parents, but not seeing them,
3. Runs to the right, kneeling on one knee, sobbing. As soon as a human tear drops in the woods, the toadstools are transformed into nymphs, who try

Bars of Music.

to cheer the lost child, so that as she runs away, they rise and join hands in a circle facing outwards.

4. Nymphs trip round to right, each making a spring turn on last beat and rejoining hands.
4. Repeat movements of last four bars.
2. Continue tripping.
1. Open arms to welcome the music charmer, who appears at the back, playing his magic pipe.
1. Music charmer runs to centre as nymphs sing Coo-ēē! Coo-ēē!
1. Music charmer, playing his pipe, sways right,
1. Then left,
2. Makes a pivot turn completely round to right.
4. Repeat movements of last four bars.
1. Music charmer springs on R. foot, both hands, the magic pipe and other foot all high.
1. Same to left.
2. Piping low, he retires backwards out of view, while all four nymphs run to a

Bars of Music.

group, and recline on floor in left near corner.

8. Music charmer trips round in large circle, piping all the time.
2. Pipes up to little girl who is sitting quite happily now.
2. Retires backwards from her.
1. Springs, pipe high, as before.
1. Repeats this,
4. Trips off piping right out of sight.
2. Little girl, rising, progresses to centre, swaying right and left.
2. Then hopping four times on L. foot, R. foot tapping L. knee.
4. Repeat movements of last four bars to front.
2. With both arms floating to left, little girl springs across to right four times, both feet together.
2. Then interlacing fingers low, she rocks demurely right and left.
2. Little girl trips forward to right as though searching.
2. Retires.
2. Trips to left.

Bars of Music.

2. Retires.

1. Then she copies the music charmer and springs on the R. foot.

1. And on the L.

2. And runs to right where she was sitting before, subsiding on to the floor at the last beat.

2. The brownies, one from either side at back, now hop in, four times, with feet together, elbows bent and hands dangling, and heels at each spring as high behind as possible.

3. Side by side they hop six times to the front.

4. Hopping on one foot after the other eight times, each turns round.

3. And they cross sides.

4. Hopping on their right feet, both left feet high behind, one mischievous brownie holds the other's ankle, and the nymphs call out "Cuckoo!" three times, with the music, which startles them.

3. Brownies hop forward apart from each other.

Bars of Music.

1. And springing into the air, sink right down, sitting on their heels, elbows on knees.
1. Each shakes outer forefinger twice, gravely.
1. Inner finger.
1. Outer finger.
7. They rise, and taking each other's hands dance gaily round together in centre, while the nymphs stand up and look at them.

Note.—The four following bars of rest are omitted.

4. Nymphs join hands tripping in a circle round the brownies, who continue to dance together in the centre.
4. Brownies stand still holding hands high above their heads for two bars, then low for two bars.
4. Nymphs and brownies now all dance round in the opposite direction.
4. Suddenly the movement ceases, one brownie joins the nymphs' circle on either side and facing outwards, the whole six form a fairy ring, lying on

Bars of Music.

R. side, facing outwards, leaving very little space between the feet of one and head of the next.

6. Each nymph and brownie reclines on the R. forearm, L. hand stretched outwards from the circle, a few inches from the ground, while the music charmer, re-entering with his pipe, goes round the fairy ring springing over the hands as he passes them. Each hand, as soon as jumped over, is extended back to centre of circle.

4. Music charmer, looking at little girl, sways over to right, left, right, left, piping all the time.

1. He then beckons twice, at which she springs up in delight, clapping her hands high.

4. The music charmer now proceeds backwards round the rear of the fairy ring, enticing the little girl to follow him.

They both sway right, then left, then trip on four times.

4. Movements of last four bars are

Bars of Music.

repeated, until the music charmer catches the little girl's R. hand, and they signal the nymphs and brownies.

2. These get up.

2. Two nymphs dance out to each side, the brownies characteristically giving four great hops, side by side, to the rear.

2. Nymphs and brownies turn and dance towards centre again, music charmer leading little girl round into the midst of them.

(There now comes a pause, in which every one listens.)

3. A cock is heard to crow, and immediately the nymphs are transformed into toadstools again, the little girl in the centre spreading her arms over two of them, while the brownies sit on their heels, hands dangling, and the music charmer holds the magic pipe over the now happy little girl.

1. All remain like that.

A PIPER

IV.—VERSE DANCING

(1) ITS INTERPRETATIVE VALUE

FOR less imaginative children, children of weak vitality, whose attention is difficult to hold, or for little ones of six to ten, two forms of Rhythmic Dance are here suggested: Verse Dances and Rhythmic Games.

The former are the easiest interpretations of music by movement both to be learnt and taught because the song, both sung and danced, depends largely upon appropriate words. It is also possibly the freest form of interpretation, inasmuch as each child expresses the same idea, while probably no two look alike.

The Verse Dance differs from the conventional Action Song in that (1) the character of the music and words are first taken into consideration, so that the pauses between words capable of being translated by movement may be appropriately and rhythmically filled in by the children themselves. (2) Suggestions as to physically beneficial movements are the only ones given. (3) The drill element and sometimes almost military precision which usually characterize the

regulation action song is discouraged, a more spontaneous, individual interpretation being aimed at, with an appreciation of the rhythm as a whole rather than an automatic beat, which as soon as memorized becomes mechanical.

The latter, Rhythmic Games, are sometimes more practical when teaching a large number of small children, for under the guise of real play, the essence of the rhythms of gallop, polka, valse, etc., is thoroughly absorbed, as well as increase and decrease of speed, graduation of bending and a quickened physical response.

(2) AN EXAMPLE: "THE FAIRY PIPERS"

After the children have once heard the song chosen to be sung and danced, it should be played right through again while they progress round the room, with arms extended loosely sideways and whatever step they feel is right, which in this example, "The Fairy Pipers" by Herbert Brewer, will be simply tripping, *i. e.* step! hop! During the introduction, the children should show by drooping the head, or any other way, that it is night when this takes place, and then should

be told the first words, *i. e.* "When all the birds have gone to sleep." At first the children may hesitate to think out the meaning and make such a big action as perching on one foot with head tucked under wing, but once they realize the absolute freedom allowed them, the response is usually overwhelming, and they suggest every single movement for themselves.

Description of "The Fairy Pipers."

The children either progress round in a circle while a few sit in the centre singing, or, when they know the verse dance, they can all sit on the floor in one circle facing inwards, and sing while doing all the trunk and arm movements. During the introduction they droop their heads, rub their eyes, or in any other way show they are sleepy.

First Verse :—

When all the birds are gone to sleep . . . head under wing, one foot tucked up, perching on other.

And all the frogs are still . . . hands in front, fingers extended like webbed feet, hop forward three times feet together, sinking lower each time, so that at "still" fingers and toes rest on floor.

If you would hear the fairy pipes . . . Trip four times with knees high, playing imaginary pipe very low, head bent and fingers of both hands drooped downwards.

Come out upon the hill . . . Tripping and springing high, raise the arms three times in front, each time higher, until at "hill" there is a pause on one foot with arms above head.

Between first verse and chorus continue tripping eight times, arms extended loosely sideways.

CHORUS.

Come out, come out . . . Tripping all the time, beckon vigorously to either side.

Listen on the air . . . Place finger to lips and say "hush" softly.

Up there, down there . . . Arms and head up, then down.

Playing everywhere . . . Looking about and pointing, turn round in four tripping steps.

Oh hark! Oh hear! . . . Bend to first one side then other, listening with hand behind ear.

Don't you hear the tune? . . . Extending

the arms forwards, palms up as though asking a question, gradually part them sideways.

Airy fairy pipers . . . Pipe low four times, raising knees high as before.

Underneath the merry moon . . . Pipe high four times looking up at the moon.

Between the chorus and second verse stand still twelve beats.

Second Verse :—

They'll play to you of Cupid's tricks . . . Take aim (two beats) with both arms up in front, then pull Cupid's arrow back behind the head with right hand, springing high at the same moment.

Of lovely queens and kings . . . Solemnly walk four steps, holding crown on head.

Of fights and fun and politics . . . As children frequently want to put many movements to this which are both too lengthy and not rhythmic, it will be found a good plan to clench the fists and circle both of them strongly inwards twice, to represent both "fights" and "fun," then for "politics," open the left palm and hit it soundingly twice with the right fist.

And lots of other things . . . Turn round waving arms up and down.

Between second verse and chorus, trip eight times as before.

CHORUS.

It will be found best to repeat the first chorus, as the changed words make the verse dance more difficult to memorize, with little added scope for movement. Between chorus and verse stand still thoughtfully for eight beats with hands clasped, then remain standing throughout the third verse.

Third Verse :—

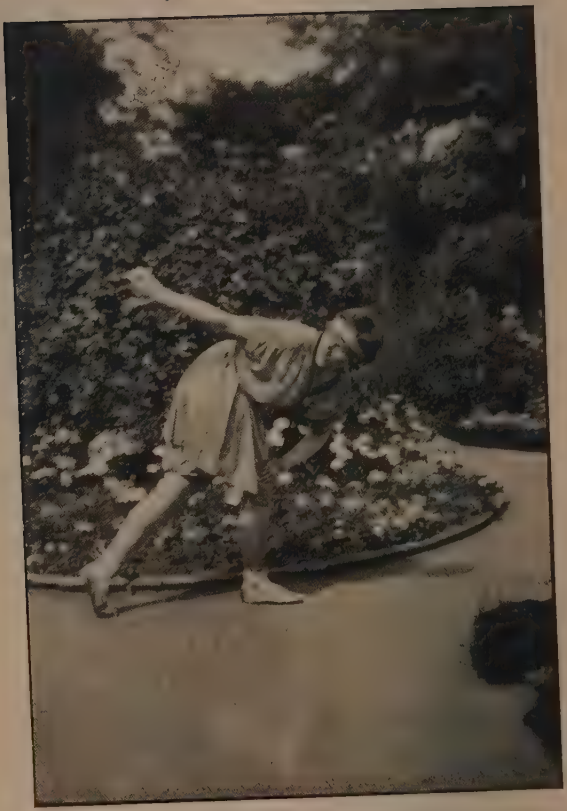
But if you doubt that this can be . . . Shake head and gesticulate with first finger.

And question what I say . . . Extend arms forwards, palms up, then point with one hand to self.

You'll never hear the melody . . . Part arms sharply sideways, palms down.

The fairy pipers play . . . Droop head and fingers and play pipe downwards.

After third verse trip four times, repeat chorus, trip four times onwards, then, standing still, beckon vigorously right, then left, at "Come, Come," saying the words; turning outwards and opening arms outwards on last two chords.



THE DISCUS THROWER

V.—PLASTIC POSING

(1) APPRECIATION OF LINE AND CONTOUR

Most branches of organized physical training encourage children to imitate the movements shown them with the greatest accuracy, and Rhythmic Dancing, taught on the lines suggested, encourages them also to adapt themselves with characteristic gesture and expression. It is for this reason that many children who learn Rhythmic Dancing unconsciously appreciate beautiful line and form at a much earlier age than picture galleries, for instance, would hold their interest. Some people take exception to the word "posing," thinking that it implies affectation and self-consciousness, but the writer has always found that when the impersonations are made interesting to the child, she gives personality and character to the position assumed, forgetting herself altogether.

In this connection tableaux vivants have been used in the past. Obviously the advantages of familiarizing a masterpiece in grouping are many, but when a small child takes an unimportant position and has to remain in it for some time, all that she usually remembers is the weariness she felt.

Mimetics, or the art of miming a game or story by arrested movements, has the advantage of holding the children's interest because of the single figure action. In this study, one child might take the position of throwing a ball, while her partner makes as though to catch it, and the two alternate their positions after a definite number of beats.

But in mimetics as in tableaux vivants, it is very difficult to combine interest of story, beauty of posture, and such physical considerations as muscular tension and relaxation, which would, of course, be ideal.

In plastic posing, which can be based upon any single figure positions of real beauty and interest, each pose is held for eight bars of valse time, weight or energy should never be arranged for the same limb twice in succession, and the positions should be so arranged that

a single large movement will complete every change.

(2) AN EXAMPLE: "FAMOUS STATUARY"

This group of plastic posing is based upon twenty famous single figures in statuary of all ages and types. Care has been taken to choose only those expressing strongly suggested movement, and as far as possible warranting an explanation or story.

1. The Discus Thrower.
2. The Fettered Slave.
3. The Miner.
4. The Borghese Warrior.
5. Dawn.
6. The Amazon.
7. Boy Extracting Thorn.
8. Figure from the Temple of Jupiter.
9. The Dying Gladiator.
10. Dancing. (From the Paris Opera House.)
11. The Neapolitan Fisher Boy.
12. Athlete and Python.
13. The Wounded Warrior.
14. The Sower.
15. The Egyptian Writer.

16. Narcisse.
17. Joan of Arc.
18. Diana.
19. Apollo Belvedere.
20. Mercury.

PHOTO-STUDY OF MARGARET EINERT
By Hana Studios, Ltd., London)

VI. FREEDOM OF MOVEMENT

(1) SUITABLE CLOTHING FOR THE WORK

EVERY one is agreed that from the physical, æsthetic, and practical standpoints, a garment for natural dancing must first and foremost allow freedom of movement. It may seem superfluous to even mention this, for a child with a narrow-fronted dress, tight sleeves or a hampering skirt would, whenever possible, have the defect remedied, but the point is touched upon for two reasons. Firstly, experience shows that restricted movements are just as often caused by the children's undergarments as their outer ones, and secondly, we who know how it should feel, are not content with merely free movement, we want the children to have the very freest movement known.

The ordinary gymnastic tunic, though loose, airy, light-weight and hung from the shoulders, can never while worn with a blouse or "set in" sleeves give the arms and chest

the wide expansion and absolute ease of a one-piece garment of the classic style. When the arms, chest and shoulders are unrestricted as in the adaptation of a Grecian tunic here described, there is a natural impulse to fling the head back and arms wide which in itself exhilarates unbelievably.

Physically, then, the one-piece Grecian tunic is hygienic and good, psychologically it satisfies a girl's love of the beautiful in line and colour, and from the practical standpoint, it is easily made, inexpensive, and can be washed and ironed quite flat.

Classical dress may be of so many varieties, and each of these can be made to look anything from a gauze drapery of the stage to a bathing dress. It is for this reason that instructions are given here for the making of a V-necked tunic which is both becoming and practical for indoors and out of doors alike. If each child is allowed to choose the colour for her own tunic and knickers, she will feel a much more personal interest in the costume, and the greater the variety of colour, the more cheerful the effect. Any fairly substantial material which hangs well, from crêpe de Chine to casement cloth, can be

used, but voiles and clinging materials should be avoided.

Although there are occasions, on sands or warm turf, when to dance barefoot is a sheer delight, for the majority of cases ordinary stockings and heel-less dancing sandals are advised. The children of this climate and age are accustomed to wearing shoes, and need the slight support to the insteps as well as the confidence to tread anywhere, which again means added freedom.

Where the hair is loose or inclined to flop, a band round the head is also a comfort, for it is when all four limbs are at their lightest and freest that the spirit of the Rhythmic Dance can be felt at its height.

(2) THE MAKING OF A GRECIAN TUNIC

These measurements are for a full-grown figure, and the suggestions regarding shoes are made because movements are most easily copied from an instructress who wears shoes and stockings to match her tunic.

Tunic—Takes 2½ yards material (about 38 inches best width), 3 yards 1 inch self-coloured velvet; 3 yards Paris binding (for waist and shoulders), ¾ yard elastic for waist.

Knickers—Take $3\frac{1}{4}$ yards for two pairs (material as Tunic), $1\frac{3}{4}$ yards elastic for waist and knees.

Hair Band—Takes either 1 yard velvet, as on Tunic, or few inches cut from Tunic material.

Sandals—Take $2\frac{1}{2}$ yards ($\frac{1}{2}$ inch wide) for the four ribbons; also 1 yard Harris linen covers 6 shoes.

For V-neck, cut a slit 7 inches front and and 6 inches back, make hem (average length 1 yard, 7 inches from shoulder to base of hem); join sides, leaving open 10 inches from bottom and width of arm at top; line waist with tape (base of tape to base of hem, $20\frac{1}{2}$ inches) and run in the elastic. Triple gather shoulder $8\frac{1}{2}$ inches, and attach firmly on to tape; cut velvet into three separate yards, placing two as cross-bands, and one as high waistband, on to which ends of cross-bands are attached (high waistband fastens at left front most easily); gather tunic on to all four velvet bands for 6 inches below where they cross.

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